



Talking Heads

**The boys of SSMU
on Canada AM**



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Printed on 20% recycled paper
ISSN 1192-4648

Beverage Briefs

Pick your poison: Coke signs on, Coffee gets ethical, and there's something funny in the water

SSMU MUM ON TERMS OF COKE EXCLUSIVITY DEAL

Dollar amounts and conditions of the Students' Society's new deal with Coke remain undisclosed after SSMU signed a letter of intent and made its 11-year commitment last week to go with Coke after months of negotiations with both the cola giant and its rival Pepsi.

SSMU pointed to the revenue which the deal will create, over half of which will go to the university, while the rest will be shared among the faculty student associations. However, no figures have been provided as of yet.

The decision has already come under fire for its implications for consumer choice, and a seemingly absent role for SSMU's Financial Ethics Research Committee, whose mandate is to investigate the ethical implications of any contract involving SSMU and over \$15,000. Coke's human rights record has been called into question over abuses in Guatemala and Nigeria.

The exclusivity contract makes McGill one of the very last Canadian universities to sign on with the beverage behemoths. Deals elsewhere have netted schools up to \$10 million, and have met just as much backlash.

Issues surrounding such contracts came to a head last year in Toronto after two students were kicked out of a football game and reprimanded for hoisting anti-Pepsi banners following York's deal with that company.

FAIR TRADE COFFEE COMES TO MCGILL

A determined push for fair trade coffee in campus cafeterias has finally met success for McGill's chapter of the Quebec Public Interest Research Group (QPIRG).

Fair trade, a stamp placed on coffee from producers with clean human rights records, will take root in the cafeterias this year, following three years of pressure from QPIRG. QPIRG's campaign cited unethical labour practices, including low wages that leave the industries 20 million employees worldwide, namely pickers in South and Central America and Africa far below regional poverty lines, in the name of profits for the coffee giants.

"There has been a very big demand for fair trade coffee because it's based on ethical trade," said Boris Legault, coordinator for the campaign. "It's important that students see that there are alternatives."

The decision at McGill came after food service company Miraval's contract expired last year and they were replaced as McGill's cafeteria providers. Legault said the decision was also supported by the SSMU and found its way into their contract objectives when the new tender went out.

The campaign began three years ago, then targeting A.L. Van Houtte, Quebec's largest coffee supplier. Since that time, Legault says, fair trade coffee sales have gone up 600 per cent.

The SSMU cafeteria deal followed deals with the Thompson House and Architecture cafeterias. QPIRG hopes that McGill run cafeterias, like those in first year residences, will be next to sign on.

"We hope that in the future, students [will] ask for fair trade coffee everywhere on campus," Legault said.

WATER ALERTS IN MONTREAL

Montreal residents in the Plateau-Mont Royal area were shocked to find out this week that the water coming out of their taps was not fit to drink.

An advisory was distributed to residences east of St-Laurent, and north of Ontario early this week requesting that residents boil tap water for at least five minutes before drinking it. The notice followed test sampling of the water that raised concern about the water's quality in the public works and environment department.

Many locals were more than a little peeved at the way they received the notice. It meant that they had likely been already subject to contamination in the time between when the water became tainted and when the notices were issued.

The public works and environment called an end to the advisory on Tuesday, two days after it had begun. The affected region included the square area bordered by Rue Roy, Ontario, St. Hubert, and Hotel-de-Ville. No information was available on the nature of the contamination.

Letter to the Editor

I know that the McGill Daily is a biased left-wing publication, and at least this paper has a consistent philosophy running through all of its articles. However, it is important to justify this view when writing serious articles. Jon Bricker's piece in last week's issue about Royal Bank marketing a student credit card on campus was poorly done. He implied that Royal Bank "was a culprit in Canada's student debt crisis," which means that more students took student loans out of Royal Bank than any other Canadian bank, so? Did anyone force these students to borrow money from Royal Bank? The idea of a loan is that you eventually pay it back and the bank makes money on the interest, this is all made abundantly clear when you take the loan out, Royal Bank doesn't trick you into a debt. Any student who isn't aware of this doesn't deserve the responsibilities of an adult that are bestowed on them when they take out these loans.

The second point is what is so bad about the marketing of the credit card? Yes it has an interest rate of 17.5% but that also is made abundantly clear when you sign up for one. No one is forced into taking out the credit card either. All of us students have the free choice not to sign up for one, so if students fall into a debt as a result of it, it's their own fault, not McGill's. McGill tries to treat us as adults, so it is expected we will act like them. In the future, if you are going to make attacks against big corporations, at least justify your argument.

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Scholarship Fund Raises High Hopes Amid Controversy

Quebec students will not receive their money alongside other Canadians

BY JENNIFER LIAO

If the world doesn't end in the year 2000, Canadian students can look forward to an ambitious project known as the Millennium Scholarship Foundation.

The creation of the Millennium Fund, however, has caused some controversy. Michael Conlon, Chairman of the Canadian Federation of Students stated, "[It's] a public relations project for the Canadian government. It's a very gimmicky type of project which is supposed to show that they care about students."

Created in 1998 by the Government of Canada, the organization is an independent and autonomous organization responsible for overseeing the investment and managing the allocation of the Millennium Fund, a \$2.5 billion endowment. Its goal is to assist Canadian undergraduates in attaining a post-secondary education and reducing their student debt while investing in Canada's economic future, namely, the students themselves.

Jean LaPierre, Director of Communications of the Millennium Foundation, maintains the integrity of the program. "The Foundation has no comment on this [the CFS] criticism. Given the statistics on the rising debt of Canadian

students, who can say that spending such an amount of public funds to help students represents a public relations initiative?"

UNACCOUNTABLE

The CFS is also concerned with the idea of public funds being managed privately. "They're not accountable to anybody, except maybe the Prime Minister," Conlon said.

Juda Strawczynski, a U1 McGill student who sits on the board of directors of the foundation, did not care to comment, only stressing the official nature of the organization, "We have a 10-year mandate which is actually protected by legislation. I believe after the 10 years, we're supposed to return any extra funds on a pro-rata basis."

The Millennium Foundation will set up two different awards. A projected \$285 million per year will go towards General Awards, while \$15 million a year will be set aside for Exceptional Merit Awards. The General Awards will be distributed through provincial financial aid programs in accordance with the criteria established by the Canadian Student Loan Program.

The first of these awards are scheduled

to be distributed in January 2000. No start date or specific criteria has yet been set for the distribution of the Exceptional Merit scholarships, although it is known that financial need will not be a requirement. Recipients of the scholarships will receive an average General Award of \$3000, although values will range from \$2000 to \$4000. There are, of course, limits to how extensive the distribution will be. "As much as we would like to give awards to every student in need, we aren't able to do that. The awards will go to students who demonstrate the most need," said Strawczynski.

FEDERAL ENCROACHMENT

While the project appears to be moving ahead at full speed, complications have arisen for Quebec students. Quebec is currently the only province or territory that has not yet signed an agreement with the Foundation. "Quebec was against the project from the start," claimed Conlon, "They saw it as a federal encroachment of provincial jurisdiction [over education]." LaPierre attributes Quebec's refusal to sign the agreement to the absence of Quebec's

fleur-de lys on the proposal. A new contract taking this request into account was sent two weeks ago to Education Minister François Legault, but Ottawa hasn't yet received a response.

SSMU Vice President of Community & Government Affairs, Wojtek Baraniak, counters that there are deeper issues at hand, "We've always argued that 100% of the money should go to the students. Here's a program where the money goes directly to the students, and Quebec wants to split the funds between the students and the institutions. But we don't know where that other half is going."

As the deadline approaches, the need for a resolution becomes more urgent. "The only option we know of is to put the funds in trust and wait for a deal to be signed," Baraniak said, "but Quebec students will not be receiving money in January 2000."

Even Conlon agrees that there is a positive side to the scholarships, "We're not completely against the project; obviously this will help a lot of students. It would be a shame for Quebec students not to have access to that money." At present, all students can do is wait for a New Year's resolution.

HOW TO APPLY

In order to be considered for a Millennium Scholarship, you must be:

- a Canadian citizen or permanent resident of Canada
- a full-time undergraduate student who has completed at least 60% of their first year studies
- in good standing in an approved program of study

You must apply and qualify for financial assistance from the province of your residence (which does not necessarily have to be the province in which you attend school). There is no separate application form for a Millennium Scholarship.

For a more detailed assessment on requirements, as well as more information on the Millennium Scholarship, visit the Foundation's official website: <http://www.millenniumscholarship.ca>

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Crisis Intensifies in East Timor

Should Canada intervene?

BY MARGARITA CLARENS

As Dili, the capital of East Timor, lies deserted, militia groups scorch the city burning buildings, looting houses, destroying bridges. The recent outbreak of violence began August 30 of this year, as the UN-sponsored referendum to end Indonesia's twenty-five year occupation of East Timor returned a strong independence mandate. But just as anticipated as the result of the vote, was its feared potential aftermath.

"In the face of mass killings and terror in East Timor at the

Svend Robinson, NDP Member of Parliament, said that the present situation in East Timor could have been averted sooner. "All the signs were there that this was going to happen," Robinson said. "It is time for the UN to show the people of East Timor that they are prepared to back up the referendum vote with a guarantee of security and peace for the troubled island."

It is still unclear, however, about what role Canada will take in the ongoing problems. Professor Mark Brawley, Director of the University of Montreal, McGill Joint Research

mission would live up to its name by really bringing peace.

U2 Political Science student Julianar Green lived in Indonesia until her evacuation in May of 1998. East Timor, she believes, is central in the overall future of Indonesia. In addition, she claims that the only hope for the future of the nation lies with the Indonesian military, who have already perpetuated what has been called the worst genocidal mass slaughter since the Holocaust.

"What happens in East Timor will play an important role in the future of Indonesia. The Indonesian military's ability to prevent the further outbreak of violence in East Timor and other troubled areas...could potentially be the deciding factor in Indonesia's possible disintegration as a nation-state. If they can maintain order in East Timor they will be able to re-establish all Indonesian citizens' confidence in their abilities as a unifying factor."

Green said that she feels that hopes for a bright future rest on General Wiranto, a powerful military leader. "It is only through him and the other military leaders that peace will be achieved," she said.

The military, however, has been reluctant to move against the government-backed militias. The violence in

“ It is time for the UN to show the people of East Timor that they are prepared to back up the referendum vote with a guarantee of security and peace for the troubled island. ”

hands of the Indonesian militia and military, Lloyd Axworthy has done the diplomatic equivalent of shrugging his shoulders and turning his back on the East Timorese," said Elizabeth Carlyle, National Deputy Chairperson of the Canadian Federation of Students. Carlyle also called for Canada to "announce sanctions and other decisive action to protect the East Timorese."

Militia groups on both sides of the issue have been preparing for war long before polling began. For pro-independence groups, the preparation had lasted more than twenty years. These groups had hoped for a peaceful transition to nation-state status, however, the pro-Indonesian militias were not about to let the province go without a fight.

Group in International Security, says that the Canadian military is spreading itself too thin with too much on its plate internationally. "Canada's mili-



Violence erupts in East Timor as military uses deadly force

tary is overstretched," he said, adding that Canada must be cautious with the number of troops it sends to East Timor. Professor Brawley also questioned whether Canada had any legitimate right to intervene, and wondered whether a Canadian peacekeeping

the past week, targeting everybody including priests, nuns, children, and pregnant women, has finally led Indonesian President B.J. Habibie to allow international intervention by a UN peacekeeping force.

SSMUers on National TV

But Canada AM surprisingly shoddy

BY BEN ERRETT

There is a special place in hell where sinners are forced to watch endless reruns of morning news shows. The poor saps are strapped down with their eyes open a la Clockwork Orange, enduring hour after hour of this infotainment. If their souls are truly tainted, they'll be watching Canadian morning shows. And if they've been really, really bad, they'll be forced to watch Canada AM On Campus. Monday's show gathered students from across Canada, i.e. Southern Ontario, and McGill, on the lawn at University of Toronto, including SSMU's own President Andrew Tischler and VP Community & Government Affairs Wojtek Baraniak.

To Tischler, Baraniak, and AUS exec

Jeremy Farrell's credit, they spoke well for McGill in their brief time on the microphone. Baraniak managed to bring up differential tuition, though calling it "discriminatory tuition" hardly roused the sympathy of the hosts or other students on the panel. Tischler and Baraniak did look a bit odd in their frosh jersey get-ups among all the other students, but a bit of dorkiness is always forgivable in the name of school spirit.

Some other highlights of the astonishingly bad two and a half-hours:

- Musical guest Sloan, obviously wondering why they were woken up so early. At one point, lead guitar Chris Murphy was seen lying down on the steps where the band was to play.

- Weatherman Jeff Hutcheson show-

ing he is indeed ready for primetime, with a cool segue from chatting with the kids to the weather: "Well, we're glad this isn't Spring Break time, 'cause Hurricane Floyd is turning into a major Class 5 hurricane headed toward the coast of Florida..."

- Canadian Federation of Students Chairperson Michael Conlon trotting out the usual stats on student debt, while co-host Dan Matheson used the patented newsman nod of concern to illustrate that he too felt the student's pain.

- Self-professed disillusioned young man and Carleton University student Jamie Pratt claiming that when he tries "to stand up and say 'what's goin' on?' they tell me to know my place and sit down." With a Steve

Buscemi snarl, he announced, "...my message to policy-makers and the Canadian Federation of Students is that you guys are done like dinner when I take over this world."

- Overly chirpy co-host Valerie Pringle announcing, "next up: sex, drugs, drinking...and Sloan."

- Farrell's readiness for the McGill Reporter's quotes section, saying about extracurricular activities at McGill, "...we maximize experience, and teach our students to do the same."

By far the most Genie-ready moment of high drama came in an exchange between U of T Victoria University President, Dr. Roseann Runte and one of the students. The students of today are absolutely wonderful, Runte said, adding that fees

were in fact too high and that education should be more accessible. The unnamed student said that "corporate sponsorship is dictating the curriculum, far beyond pop machines. This is the direction that we are heading." Host Dan Matheson then displayed his hard-hitting interviewing skills, asking Runte what her reaction was to the student's statement. The administrator said that she wanted to welcome continuing students back to campus, and presented Matheson with a U of T baseball cap. Matheson chuckled, and asked the students "how we wear these this year," putting the cap on backwards. A truly powerful display of how well students get their message across in the mainstream media.

The SSMUthest Man on Campus

The Daily spends an afternoon with Andrew Tischler

BY JAIME KIRZNER-ROBERTS

Now Andrew Tischler is smooth. Not every guy I go for coffee with offers me free Jellie Bellies. But not every guy is the president of one of the largest student societies in Canada, either.

Andrew Tischler, the 23-year-old president of the SSMU, is a smiley and approachable guy. His resemblance to 90210's Brandon Walsh is striking. It's the hair, actually. His clothes are simple and preppy. He's polite, friendly and well-mannered. He exudes confidence, smarts and privilege. He speaks of pragmatism and is unwilling to associate himself with any particular ideology. He hangs out at Gert's and Angel's. In other words, he's all McGill.

Andrew, in his last year of a Political Science & Philosophy degree, has been busy. "Between the [construction of the new] building, the MSF [McGill Student Fund], the Cold Beverage Agreement, the daycare... this summer has made for a pretty hectic time," says Tischler. "There's been a lot of great opportunities, just not many opportunities for vacation, I guess." He smiles so widely that I'm momentarily afraid that he will disappear like the Cheshire Cat, leaving

only his smile. He doesn't though, something I'm relieved about, and instead we go for coffee at a trendy little joint on St. Denis.

MIDDLE OF THE ROAD

"I'm in politics because I really like dealing with people," he tells me firmly. "I like working with them to get things done... I really like speaking to people. I see a real opportunity to make things better." His comments ooze with enough cheese to keep a Kraft factory going for months, but his earnestness has its charm.

No matter how much I poke and prod, I can't seem to get him to reveal any ideological motivation for being in politics. "I really like to make things better," he repeats. "In terms of saying 'I'm a socialist' or 'I'm left-wing,' I don't like to associate myself with anything like that per se. The unfortunate thing is that with all the cuts going on, there's definitely a real sense of pragmatism."

But maybe in this time of cutbacks, we need ideology more than ever. Why

banks are making record profits when universities are disintegrating from underfunding is not a question that can be easily answered with pragmatism. The mark of a true leader is one who can handle short term problems while maintaining a long term vision. But maybe McGill doesn't need a leader. Maybe we just need someone to deal with our day-to-day concerns, to listen to us complain, and to represent us coherently to the media and the public. If so, McGill has found its man in Andrew Tischler.

NOT A BIG SHOT

One of Andrew's qualities that certainly can't be called into question is his ability to talk. He talks about how excited he is about this year's SSMU, about how the current situation in East Timor could be resolved, and

how he and his girlfriend maintain good communication, even though he

works so much. He's good humoured about my nosy questions, sensitive and extremely self-aware. He clearly wants to please but I am impressed that he maintains his ground. Even my jeers about him hanging at Angel's don't seem to faze him.

Tischler denies that a big ego is a pre-requisite for the SSMU presidency. "I'm not a big shot," he says, "I'm just a guy in a big position."

Without the forceful mandate of his predecessor Duncan Reid, he seems genuinely interested in hearing from McGillers and getting their feedback. "I really want to hear any ideas, and I really want to speak to people. If all 16,000 people in the SSMU were all knocking on my door one day, I would be ecstatic, because if they're asking me questions, that means that they actually care. That's what I'd love."



SSMU President Tischler

by Céline Heinbecker

Marching to the beat of his own drummer

Freshman starts McGill's first ever marching band. Will the band play on?

By J. KELLY NESTRUCK

Here's a joke: what's the difference between a band and a bull? The bull has the horns in front and the asshole in the back and the band has the horns in the back and the asshole up front waving his/her baton around...

This fall, thousands of freshmen poured onto campus from around the country, the continent and the world to get a McGill education.

Of course, educational standards are not the only thing that attract students to McGill; there are also its various teams, clubs and activities. There's the McGill Redmen, the United Nations Club, the Player's Theatre and even the Stonecutters, a Simpsons appreciation group. There are enough clubs to satisfy everyone, almost everyone.

Chris Bartlett is a Freshman in McGill's Biology program. An unassuming guy, he is hardly the person you would expect to be spearheading an ambitious effort to create a marching and pep band in a place where such things are generally scoffed at.

For many years, Bartlett marched for Barron Collier High School in Naples, Florida. He played the baritone (also known as the euphonium) and assumed that he would join the marching band at whatever university he went to.

"I got up here and I was just shocked that there was no marching band," Bartlett said. And so, he decided to start his own.

With the help of the Music Undergraduate Student Association and the Athletics department, Bartlett set out to start up a marching and pep band - one he says is the first in McGill's history.

Bartlett made himself President and assembled a ragtag team of executives to help him out. The vice-president, treasurer and secretary of the band all live on his floor in residence and none of them have any experience with marching bands.

MUSA let Bartlett use their offices and phone line and he began on an extensive campaign, putting up posters all over campus and getting a table at Activities Night in the Shatner Building. Just three weeks after moving to Montreal, Bartlett had already signed up close to 75 musicians and 20 drummers, quite a few but nowhere near the 200 musicians who marched in his high school band.

Despite MUSA's help, music students have had little to do with the upstart band. "We had only a few people from music," Bartlett said, after the band's first rehearsal on Saturday. "We had lots of Arts and Science students, mostly freshmen."

Despite its auspicious beginnings, some are still skeptical about the band and its place at McGill. Marching bands have always been a big part of American heritage, but can a marching band survive and be respected at a Canadian



Marching Man by Mora Judd

university?

Marching Bands are omnipresent in U.S. institutions. These mobilized troops of musicians are almost synonymous with Independence Day, America's biggest celebration of the year. Millions of Americans tune in on New Year's Day to the Rose Bowl Parade, which features 60 marching bands from across the country. Every self-respecting high school, college and university has one.

So why are they joked about in Canada? Why are they seen as an oddity?

The marching band phenomenon began with military bands, and if there is one thing which differs between Canada and the U.S., it is their respective military histories. Military bands in the States helped the army march in time, instilled them with American patriotism and also served a function in helping soldiers forget the hardships of their military service.

1815 was the birth of the United States Military Academy Band, the first college marching band. Bands continued to flourish and pop up everywhere right until the American civil war started in 1861. Bands played an important part in the war and there was at least one band at every major battle. At the Battle of Gettysburg, during lulls in the fighting, the bands would go into the staging area and play for the troops.

Of course there were and are military bands in Canada, as well, but they turned into the Drum and Bugle Corps, a division of the army and the cadets. There are no cadets in America so a lot of the old military bands evolved into the high school or

college marching band, still full of all the pomp and circumstance of the military.

Montreal is not entirely devoid of marching bands, mind you.

Nestled in the small town of Montreal West, on the outskirts of NDG, is Royal West Academy. Royal West is home to Montreal's only high school marching band, the RWA Honour Band.

The Honour Band is a concert band, as well as a marching band and is a staple in Montreal West's parades, as well as several around the island. Barbara Hunter has been the director since 1971 and is the one who introduced marching to the band back when the school was known as Montreal West High School.

Hunter welcomes the idea of a McGill marching band. "We used to play at their football games," she recalled. "We're too small for their stadium, though. You need a fairly sizable group."

The Honour Band is usually only about 40 to 50 players, hardly enough to fill Molson Stadium. It is more than enough to fill Royal West Academy's band room though. Even if the music program wanted to expand, it wouldn't have room. Music programs are hardly at the top of the list of priorities at the Quebec Ministry of Education these days.

Bartlett would like to develop strong ties with the Honour Band. "I would love to have them come out and play with us," Bartlett said, but it is unlikely.

It will be hard to catch the Honour Band performing at all this year, because of the extra-curricular activity ban imposed by the teachers' union. Instead of striking, teachers across the province have renounced ECAs, until the government meets their demands.

The Honour Band will still be marching in the Remembrance Day parade, however. "We have a patriotic and traditional obligation," Hunter said.

One of the big supporters of Chris Bartlett's attempt to bring marching to McGill is the Athletics Department. Athletics is supporting the band all the way, providing pizza, as well as transportation and facilities, despite not fitting into traditional Athletics domain.

"It's not a matter of it being Athletics," Denis Kotsoros said, Marketing Director for the Athletics Department. "We're here for the students more than anything else."

Kotsoros is very interested in having the band play at all sorts of McGill sporting events. Athletics is interested in providing for students "an entertaining day involving music, sport and a general good time," he said.

Bartlett approached the department with his idea a couple of weeks ago. "When we saw it on paper," Kotsoros said, "we thought it was a great idea. It is extremely well organized."

There is even talk of turning the band into an Intercollegiate Club, which would see the band take part in competitions. "This is all preliminary," Kotsoros said. "Anything is possible. There's a lot of positive support for the band."

The McGill marching band had its first performance at the McGill Redmen's game last Saturday. It was more of a sitting band than a marching band,

but give them time. The band which had just had their first rehearsal an hour before the game, played some classic march hits mailed up from Barron Collier High School. Well, maybe not classic. The selection for the first concert ranged from the theme to Star Wars to the Backstreet Boys' "Everybody."

While there are those who still believe that "The Stars and the Stripes Forever" is the end all of marching music, band culture has moved forward with the rest of the world. Bands play what the audiences want.

Marching bands are about more than just music these days, as well. Most big bands in the States are full blown Show Bands, complete with baton twirlers dancing across the field and a flag corps creating some sort of synchronized semaphore.

At the recent Montreal Alouettes game, Cornell University's Big Red Marching Band amused the CFL fans before the game and at halftime. Big Red has over 200 members and has been around since 1890. It is the largest fully student-run organization in the entire Ivy League.

For those who doubt the marching band's appeal above the border, the Big Red Marching Band dispelled the belief that Canadians don't appreciate them. It was by far the most entertaining halftime show of the Alouettes' season and fewer fans left their seats than usual.

It may have even inspired the Alouettes,

who went on to defeat Hamilton by over 30 points.

And marching bands have moved away from their militaristic roots. New York State's premier marching band is the Lesbian and Gay Big Apple Corps. Around for 20 years, the Big Apple Corps were the



A marching band in Ottawa

only New York Band to perform in the ceremonies for the 200th anniversary of the Statue of Liberty and they marched in the Operation Desert Storm Welcome Home Parade. Queer marching bands have a big presence in the U.S. and range from D.C.'s Different Drummers to San Francisco's Freedom Band.

McGill's Marching Band has a long way to go before it makes it to the level of Big Red, but so far it looks promising. Bartlett was very happy with the crowd's reaction on Saturday. "They were really enjoying it," he said. He was especially enthusiastic with the people in the band. "They are some really nice kids," he said. "A great group."

It was his first attempt at conducting, as well. "Conducting was rough, but they followed me thank goodness."

Denis Kotsoros was pleased with the first performance as well. "I thought they did a great job," he said. "They can only get better with time. This is a great start."

The next performance of the band is at the McGill Redmen's next football game on Friday. "Next game we are going to do something at halftime on the field," Bartlett said, beaming - and tired.

In less than a month, Chris Bartlett has made McGill history, starting its first marching band ever. He is truly a man who marches to the beat of his own drummer and if he continues in the same vein, soon we'll all be marching along right behind him.

Shorts, Sweet and Curly

The 1999 Toronto Film Festival

BY IRA NAYMAN

Shorts are the bastard children of the film industry. Producers are willing to give them a lot of attention, but they seem to be embarrassed by them if they ever find their way to the public. Shorts used to be an integral part of a film program (this was before my time, too, so I'm not dating myself too badly by pointing this out). Theatre owners eventually realized, however, that by eliminating the shorts, they could add an extra showing of the feature and make more money.

Aside from the occasional half hour devoted to shorts — or even more occasional filler around programs, usually feature length films with awkward running times — on cable networks, one of the few places to see them is at a film festival. This year's Toronto International Film Festival, which runs until Saturday, September 18, for example, is screening six separate programs of shorts. The work in the festival is eclectic, following the specific interests of the filmmakers.

David Sutherland's *My Father's Hands* is a partially biographical tale about a young man who wants to become a dancer against the wishes of his father. The pair is forced to reconcile when they are put in a meat locker by burglars trying to rob the family's butcher shop. While the plot isn't entirely convincing, the conflict between the desires of immigrant parents and their children is one with which many of us can identify.

In Jigar Talati's *Fly*, this theme comes up again. In the film, a Pakistani father wants his son to become a doctor, even though the boy's dream since he was small was to be a pilot. In *Fly*, the conflict seems forced (the parents want their son not to suffer the same financial hardships they went through, even though pilots don't make a bad living), but its evocation of second-generation angst, especially in a community which isn't often portrayed on film, is interesting.

Other films deal with family in a less linear fashion. Both *La Casa del Nonno*, by Lisa Sfriso, and *Alexandra Grimanis' Mothers of Me* employ voice over narration about their female relatives over close-ups of...stuff — in Grimanis' case, an old woman's hands preparing beans, in

Sfriso's case, an abandoned house.

It is interesting that the female filmmakers take experimental approaches in their films about family relationships, while the male filmmakers take a traditional narrative approach.

Perhaps the most daring short on this subject was Elida Schogt's *Zyklon Portrait*, which combines a scientific explanation of the gas used by the Nazis, excerpts from the writing of Nazi Rudolf Hess and existing documents of Schogt's grandparents, who died in the Holocaust. The film covers a lot of ground, making a number of provocative juxtapositions along the way. It would have been more emotionally engaging, however, had we been able to see more of the lives of the filmmaker's relatives.

A number of the shorts dealt with relationships. *Wedding Knives*, by Johanna Mercer, about a couple going through marriage night jitters, had a Raymond Carveresque sense of the way people's small idiosyncracies affect each other. James Genn's *Second Date* portrays the awkwardness of dealing with a one-night-stand at a second meeting.

Sarah Polley's *Don't Think Twice*, about a man who is forced to choose between his son and his lover, divided viewers; some thought it was a serious drama,



From the Road to Aronlea to the road to stardom

others thought it was a black comedy. Having seen *The Best Day of My Life*, another short of hers with a wicked sense of humour, at the recent *On the Fly* film festival, I believe it was intended as a comedy, but the absurdity of the main character's behaviour wasn't portrayed sharply enough.

There were a couple of visually arresting films at this year's Festival. Garine Torossian's *Sparklehorse*, her fourth film to appear here in recent years, is another experimental work which combines a variety of images including skulls, sparrows and horses with sounds both found (messages on an answering machine) and created (voice over narration and the music of the band Sparklehorse, the inspiration for the film). The result is emotionally evocative.

Paul Lee's *The Offering* is a dialogue-less film about the love between a monk and a young initiate. Images in the film of the monk walking through snow to get to a creek in the dead of winter and the pair standing in the forest in the spring are stunning. Through his visuals, Lee manages to express a deep sense of longing and loss.

Perhaps the strangest Canadian short at the Festival is *Pamplousse*, directed by Tink. A woman comes across a body in the Arctic snows. The person seems to have been carrying a sack full of grapefruits. She reaches for one and...well, no point in spoiling the fun.

Why do filmmakers shoot shorts if so few people will ever get the opportunity to see them? The main reason is that they are calling cards for producers. In the past month, for instance, two producers have told me that if I wanted to direct, I should start shooting shorts. Also, a completed short film shows that you can actually make a film, as David Sutherland says, "so people can look at it and say, 'Okay, that's realized.'"

Furthermore, a short gives a producer a sense of your directorial style. This is often overstated in the industry, however. Short films and features are really two different forms requiring two different sets of skills. In shorts, story and character must be developed rapidly and economically; features, which have a completely different rhythm, can take more time to do these things. Somebody who creates

shorts with interesting visual images may not be able to tell a story in a longer form (a typical mistake Hollywood makes).

Still, to the extent that short films are a stepping stone to a career directing features, programs of shorts at a film festival are often a good place to become acquainted with directors of the future.

Film Review

'Le Temps Retrouvé'

Proust's classic updated, minus the mandelinas

BY SARAH COHEN

Upon hearing about this screen adaptation of *À la Recherche du Temps Perdu*, Marcel Proust's twelve volume cyclical novel to end all novels, critics feared that it would be another overwrought French superproduction of a classic novel as was done in Emile Zola's *Germinal* and Victor Hugo's *Le Bossu*. Instead, the film's bizarre plot twists and turns create quirky yet engrossing cinema. Director Raoul Ruiz decided to cast a veritable who's who of French celebrities: Catherine Deneuve, Emmanuelle Béart, Vincent Perez played main roles, accentuating the absence of the perennial French star, Gérard Depardieu. Despite its glitzy

One of the more ingenious cinematic techniques Ruiz used was Proust's leapfrogging through time whenever a different object or sound from the past was heard onscreen. For example, a spoon clinking in a coffee cup transports the audience to the metallic clanking of a train decades earlier in Proust's life.

Many textures are thus superimposed, and style effects of lights, sounds and movements are added to these images. The various themes that Ruiz uses are often overwhelming, resulting in what can best be described as over-directing. Ruiz is plenty of original ideas, but maybe he should have saved some for future works because



Catherine Deneuve and Vincent Perez

stars, the movie provides an intimate glimpse into the last chapter of Proust's life.

In the opening scene, the author reflects on his life from his deathbed in 1922, contemplating what his life was and could have been. The film could have been a simple chronological portrayal of the life of Proust, but the co-adaptation of the novel by both Ruiz and Gilles Taurand complicated matters. In choosing to follow a non-chronological and somewhat scattered storyline, the audience is kept on its toes trying to keep track of the themes involved. Peppered throughout the dialogue of the dying Proust are flashbacks to the time when he was a young boy, a teenager, an adult and finally, a dying man.

Fiction and reality are intertwined throughout the film, with the author becoming confused between the people he really knew and the fictional characters from his books. In a final state of delirium, his works stream in front of his eyes, artfully depicting the nature of post war society.

the audience is led on a rambling, disjointed journey.

To understand what is happening is a task in itself because of the large number of characters. They make quick cameo appearances during the nearly three-hour film which is never enough to understand their minds and then vanish. However, in this brief time, Ruiz developed the characters with meticulous attention as seen in the sarcastic expressions and their quasi-satanic laughter. The director even chose eccentric costumes and makeup to emphasize his description of a false and frightening society. In the end, you emerge a bit disturbed, as if you were waking up from a confused dream. And while the cinematography work throughout the film is impeccable, it is almost as if Ruiz paid too much attention to detail but neglecting the major thematic confusion. Thus, this film is more an artistic realization than a story, similar to a mosaic of settings and faces. That's what makes it a strange but wonderful work for the eyes.

Herbaliser Turns Up The Heat

BY ALEX AYLETT

"I knew you were going to be loud," said trumpet player Ralph Lamb, looking out over the cheering crowd, "but I never thought we'd get a reception like this!" From the beginning, the show was all about the crowd. Already warm from the performances of Scott Clyke, Jali Cutta and Roots Manuva, the audience filled the floor for an obviously tired Herbaliser. Refusing to give up their groove, they cheered the band through their first few songs.

Stripped of most samples, the tracks sounded hollow. The problems of bringing a live feel to the highly produced sound of The Herbaliser were obvious. "There are different facets to what we do," said DJ Ollie Teeba after the show. "What we do behind a rapper is simpler than what we do on our own. On stage we go for a live sound — which is why we used real musicians in the first place and not a synthesizer."

In the end, the live sound came through. Grooves got tighter, solos wilder and the crowd called out for more. "Merci beaucoup, Montréal," said an obviously

elated Lamb, "I think maybe we should live here!"

Even after the encore, the crowd, shouting out to an empty stage, refused to give it up. Just when it seemed they weren't going to oblige, The Herbaliser reappeared. "We never, ever do this," said Lamb, as they kicked into a juiced up version of Ginger Jumps the Fence, "but for you Montreal, we'll do one more tune." It was vintage —

ties in their own right, with their own careers, which is why we aren't able to do tours with every one featured." Outside The Herbaliser, What What's skills are released under her own Makin' Music label.

Credit for the Herbaliser sound usually goes solely to writer/producers Ollie Teeba and Jake Wherry, but on stage the entire band stole the show. Percussionist Patrick Dawes played every drummer's gizmo from

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huge beats from drums and bass, wailing trumpet and flute, masterful scratching from the bashful Teeba, and grinding organ licks. The most noticeable absence was Brookline rapper What What. "We feel a family thing with anyone we work with," said Teeba, "but they are very much enti-

claves to a frying pan, Kaidi Tatham hammed it up on keys, and Andy Ross' jazz flute hit every register. Lamb, the likeable, complementary MC showed his appreciation with some fine horn playing. It was a good show, but they stopped just when they were getting hot.

THE ART DUMMY

Unordinary, Borrowable Art

By JOHN ORTVED

Art is not my thing. So, when I recently saw Ramon Guillen Balmes and guest artist Anne Fauteux at the CIRCA Gallery I was definitely surprised. Seriously, I couldn't tell if I was at an art exhibit or a fashion show for the insane. A wristband covered with fur, fake nails and rings. A rubber-mesh hat that covers your entire head, which artist Anne Fauteux described to me as a "think tank." "You write your thoughts down on a piece of paper and stuff it in here," she explained, pointing to the contraption. "Then," she continued, "you wear the hat until the idea is absorbed by your head."

Children picked up the objects and played with them while others tried them on. Fauteux's work hung from the ceiling on elastic ropes, screaming to be touched and played with.

Essentially the entire exhibit was an abomination to respectable, stand-with-hands-behind-your-back, paintings-on-a-wall, art shows. Fortunately, the accessories were not going to just sit there. They were there to take home. Interestingly enough, it was Fauteux's objective to lend out these fashion statements, and cameras, to spectators of the show. The lucky individuals had the opportunity to strut their stuff in public, take pictures of the public's reaction and of themselves. As gallery-goers, we also got to name the pieces, based on what we saw in those photos.

The featured artist, Ramon Guillen Balmes, was no slouch himself in the weird accessory department. Each piece of Guillen-Balmes' work was some sort of prosthetic or attachment for a human body. The objects themselves were simply made out of either linen or cotton cloth. They were almost eerie in appearance, like the salvage of an ancient torture chamber. One of the most intriguing pieces was one that looked like a giant wing made of cotton, complete with intricate wooden attachments for an arm. Beside each display was a photo of the piece being modeled and a letter to the artist, asking him to create the piece for personal use.

This poetic aspect lent tremendous intrigue to the pieces themselves, giving a bit of a hint, a different window through which to see the piece. They worked like pictures in a book, adding different perspectives to what you already know while removing some of the mystery, thereby limiting the imagination. The interaction between the prosthetics and those who bore them was the key to the show. The artist informed me that what was on the walls was nice, but it was when the pieces were being modeled that the art was real.

What made the art at CIRCA gallery stand out was its tangibility.

The pieces were right there, emerging from the wall for you to see and touch. The photographs reinforced this, providing evidence to the pieces' adaptability and to their potential for interaction. On the most basic level, the art of Ramon Guillen Balmes and Anne Fauteux is fascinatingly original.



Art goers sampling some of Balmes' works

I mean, when was the last time you got to try on art?

Ramon Guillen Balmes runs until October 9th at the Centre d'Exposition CIRCA, 372 Rue St. Catherine Ouest, suite #444.

The Art Dummy is one of The Daily's newest art reviewers. The Dummy relies purely on instinct and natural unartistic inclinations to report to you, loyal readers, about relevant art throughout Montreal. Every Thursday, the Art Dummy will be reviewing a show as it is. No fluff, no -isms, just art, in its most accessible form.

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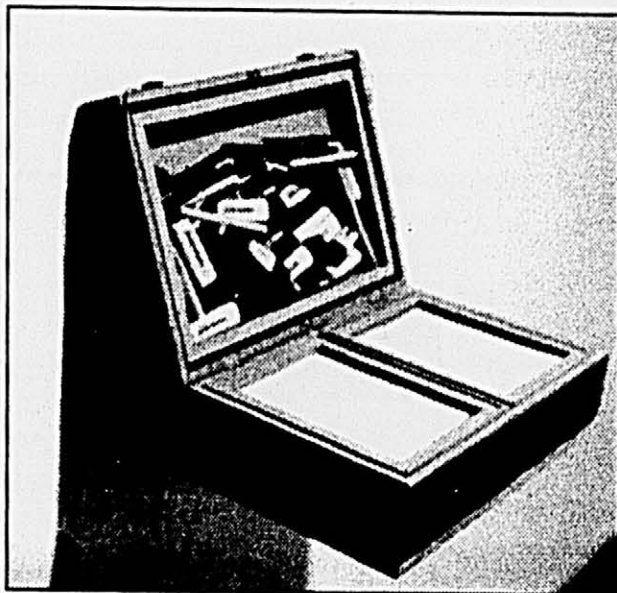
Documents and Lies

Brit Art Short on Impact

BY JULIA APOSTLE

"Documents & Lies" is the title of the new exhibit at Optica - A Centre for Contemporary Art, one of the numerous galleries housed in the Belgo Building on Rue Ste.Catherine. The show, which opened September 10th, was curated by André Martin and features the works of four U.K.-based artists of varying degrees of recognition, namely Douglas Gordon, Cornelia Parker, Steven Moore and Mathew Jones.

Cornelia Parker's piece consists of 12 perfectly square, framed, cotton handkerchiefs, arranged in 2 rows of 6. Each white or off-white handkerchief is stained with silver oxide to create the impression that they have been used to polish or clean objects. The effect is enhanced by the titles given to each of framed handkerchiefs. "Tarnish from Charles Dickens' Knife", "Tarnish from Samuel



Highlighters trapped in a box - a sense of the tragic and the nostalgic

Colt's Soup Tureen", and "Tarnish from Charles Darwin's Sextant," are among those featured. According to Marie-Josée Lafortune, who works with Optica, Parker's work is actually a feminist statement, representing an appropriation of the domestic economy. However, this wasn't altogether obvious from the work. Certainly there is some intended political message - men's handkerchiefs used to polish objects belonging to famous men - but the artist's position in relation to this remains ambiguous. Ms. Parker, who is one of the exhibits more international renowned artists, will be lecturing at Concordia University on October 14th.

Steven Moore's contribution consists of four large acrylic and enamel paintings. The colours are quite neutral - each piece containing one tone, either brown, green, or black - and the subject matter is also uncomplicated. The enamel appears old and cracked, thus creating an effect that could be described as large pieces of pottery found on an archaeological dig dating back to ancient Greece - quite beautiful in a subdued way.

Douglas Gordon's work, called the "30 Second Text" occupies the back room, which has to be entered by push-

ing aside a heavy velvet curtain. Inside the walls are painted black and a bare light bulb hangs from the ceiling. On one wall are a few paragraphs of text reading, "In 1905 an experiment was performed in France where a doctor tried to communicate with a condemned man's severed head immediately after his execution by guillotine. The catch to the work is that the light bulb goes on and off for 30 second intervals - 30 seconds on, followed by 30 seconds off. The viewer has to be able to read the entire text within 30 seconds or else will find themselves in the dark for 30 seconds, waiting to read about the result of the

coherence to the show overall. The overarching idea that is supposed to tie these divergent pieces together is essentially, that while none of the works are photographs, they each suggest photographic notions and can be interpreted as some kind of lexicon. According to the pamphlet accompanying the exhibit, each artists' "particular use of traces - reproduced, modified or simply invented - allows for the transition from a universal history to another, more personal level. By generating doubt, these projects produce a displacement of what is commonly understood by "document".

Parker's handkerchiefs best illustrate this idea. The perfectly square pieces of white cotton with black smudges do resemble photographic traces, although mostly abstract. There is only one handkerchief, "Tarnish from a Football Trophy", that contains a smudge in the shape of the object it is associated with. The stains really do represent a form of documentation, and the doubt arises because the viewer can never be sure if the cloths were actually used to clean or polish the items they claim to have touched.

The '30 second text' is photographic in that the light going on and off is not unlike the actual process of taking a picture. There is a reality that is taken for granted, but as soon as it becomes the subject of a photograph, in as long as it takes for the shutter to flash, the reality becomes more self-conscious. The light bulb going on and off serves to make the viewer/reader very aware of the text on the wall - it is suddenly of utmost importance, the subject, and the viewer's gaze is narrowed, just as a photograph narrows the photographer's view of the potential subject. At least, this is one possible interpretation.

As for the other two works, their connection to the overall theme of the show seemed much more tenuous, and even Lafortune had some difficulty squeezing them in without a big stretch. The show is interesting, but small. I was left with an incomplete and slightly dissatisfied feeling, and definitely wanting more - more elaboration of the works, and more works from each of the artists. The ensemble of pieces were supposed to testify "to the vitality and singularity of a certain form of British art today, characterized by sometimes cruel, if not violent aspects, a sense of the pathetic and the nostalgic, and a biting humour typical of the British youth." Very tempting, but a bit short on impact.

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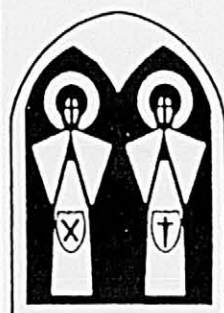
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An Evening with the Devil

Disciples of Satan not quite Evil Enough

By JOSHUA BEITEL

At first glance, you wouldn't think that Barfly (4062 St. Laurent) would be a good venue for a poetry reading, and you'd be right. Boasting a dingy interior and a host of perpetually drunken regulars, it's the perfect place to shoot some pool and have a beer or twelve, but not to listen to cynical, dark, angst-ridden spoken word.

Nonetheless, this past Friday night, Barfly was the setting for the most recent edition of The Devil's Voice, a melange of performances by spoken word and musical artists organized by poets Thoth Harris and Iz Cox.

The evening got off to an appropriate start with the duo Shine Like Stars performing a short, unremarkable set. Consisting of guitar and keyboard, and backed by a seemingly uncontrollable drum machine, Shine Like Stars was subscribing to the britpop notion that any more than three chords in the same song would be overkill. The lyrics were equally vain, with such tender offerings as "If you were a lollipop you'd be my favorite flavor." When they put away the drum machine to do a Buck Owen cover, though, they showed a certain amount of musical talent, pulling off the simple harmonies with relative ease.

Host Thoth then took the stage, with Shine Like Stars remaining to provide "incidental music," which unfortunately sounded more like accidental music. Thoth hardly made a dent in the uninterested crowd with his poetry and quickly ceded the spotlight to co-host Cox.

Cox started out well enough, beckoning to the musicians "Can we stop the music just for one second." But she was also unable to sustain the interest of the packed house: at Barfly, despite reading what she described as a rare poem on love. Lines like "Our love was eyes cascading across the Amazon skies" were met with grunts of approval from the half-conscious drunk guy sitting next to me, and collided with the many undisturbed conversations still going on in the room.

Fortunately, the two best acts were yet to come. After a couple of open mike performers, Tiger Wang, Dan McKell's latest incarnation, hopped on stage. Goofy and entertaining as always, Tiger started off by announcing to the audience, "I'm not going to sit around waiting to finish songs, I'm just going to play them before they're done." Strumming madly and belting out melodious harmonica and kazoo solos, Tiger charmed the crowd with lyrics like "I won't dance/I ain't got the stance/No baby I ain't got the pants." Clearly, what the audience wanted all along was a little humour and a little less seriousness, and no one that night took themselves less seri-

ously than Tiger Wang. the difficulties he experienced as a child being a Lutheran. After extolling the virtues of animism and religious drug use in ancient times, Brown explained that today's government "wants you to be stoned all the time." The government, or "The Man" as he called it, using wild finger quotations, likes drugs and, more importantly, drug dealers: "The Man likes it when you're fried." The crowd lapped up Jake's comical blend of conspiracy theories, cold hard facts, and blatant lies, making him the most appreciated performer of the evening.

Unfortunately, those who followed Tiger and Jake could not keep up the same pace, and the audience quickly reverted

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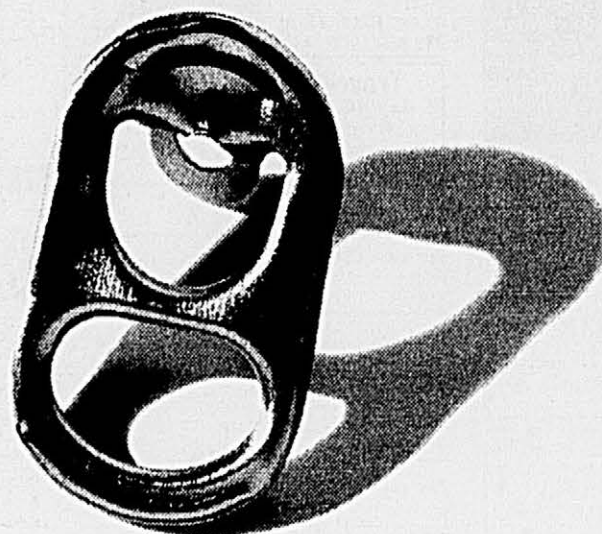
Next up was Jake Brown, asked by Thoth to lecture on the history of drugs. After confessing to having taken some heat for not being factual enough in previous lectures, Jake promised that "Everything I say will be facts from now on, except those that are obviously not." He went on to lament about his Finnish background and

back to indifference. Though some of the blame can surely be laid on the venue, the spoken word that night was definitely lacking. The poets ranged from a poor man's Janeane Garofalo to a poor man's Sylvia Plath, and had it not been for the respite provided by Tiger Wang and Jake Brown, even the drunken regulars would have taken notice.

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